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occur where another vowel follows), as well as in many other cases in ordinary speech, including a great variety of derivative or inflectional suffixes. (See VIETOR'S 'German Pronunciation,' p. 71.) It apparently did not seem essential to Prof. OTIS, within the limitation of his introductory manual, to include the conversational modifications of pronunciation, or to introduce the minor variations in vowels and consonants or the technical vocabulary of scientific grammar; and his editor accordingly preferred to leave that field open for the teacher to cultivate at will. For a text-book implies a teacher; and is not pronunciation to be taught less by description than by personal illustration?

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[While it is gladly conceded that the writer of a text-book must himself define the limitations of it, it seemed that a manual which is largely made up of conversational matter and devotes about sixty pages to *Sprechübungen*, would be improved by a clearer and more accurate description of German sounds. Surely the time to teach a correct pronunciation is in the beginning of the course; and since it is also believed to be true that a large number of teachers of German who have not had the benefits of a superior training for their work, are in nothing at a greater disadvantage than in the matter of pronunciation, it follows with much force that even introductory manuals should encourage them by all means to treat this matter as seriously as possible.

H. C. G. v. J.]

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Permit me to take a modest exception to what is said in your last number under the caption "Materiam superabat opus,"—not to what the writer doubtless means, but to what he might be thought to mean.

One needs always to keep clear in his mind the distinction between transitional standards and ultimate standards. As every one understands, intellectual progress is still made on the old-fashioned principle of "tacking," and while every tack must have its axioms, arguments, aphorisms and aims, the voyage has quite different ones.

To call proper attention to the value of artistic treatment it is well, at the right junctures, to commend and to imitate works in which the technique is superior to the subject; but who can look upon this extreme as any way preferable to the opposite? At every exhibition of paintings one sees insignificant, contemptible or even repulsive objects represented with marvellous skill. A little of this is no doubt helpful, but to pursue it as the ultimate ideal would end—would it not?—in belittling the artists and destroying their art.

Consider for a moment the case that is cited—Iago. Were Iago the centre and *raison d'être* of the play, it might indeed be said "materiam superabat opus," but, as our writer himself points out, Iago is not the hero. He is one of the characters contributing to the whole, and that whole is great and valuable.

This leads to the conclusion, in which no doubt on second, if not on first, thought all will unite: When the tendency is to prize technique too highly let us cry out against "carving cherrystones"; when art is not sufficiently studied let us preach from this text of OVID, but all the time we will keep clearly in mind another watch-word,—*a worthy subject worthily treated*.

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### CORRECTION.

In column 97, vol. v. of MOD. LANG. NOTES, after l. 15 from bottom, read "In Gothic we have such double forms as *gaurs* and *kaurs*, *raginon* and *reikinon*, like the Latin *Gaius* and *Caius*."

In the March no. of the current volume, col. 143, l. 87 (note): for *tum* read *tun*; col. 144, l. 152 (note) for *macecuer* read *macecrier*; col. 145, l. 188 (note) for *cneowunn* read *cneowum*; col. 148, l. 298 (note) for *weintenez* read *meintenez*; col. 150, l. 388 (note) for *pri* read *pris*; col. 147, l. 226, for *lu* read *lui*.

### BRIEF MENTION.

The American Dialect Society has issued the first instalment of its publications with the title, "Dialect Notes, Part I.," copies of which